



DOWN TO EARTH





AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE



DOWN TO EARTH



Music transcriptions by Pete Billmann and Jeff Jacobson

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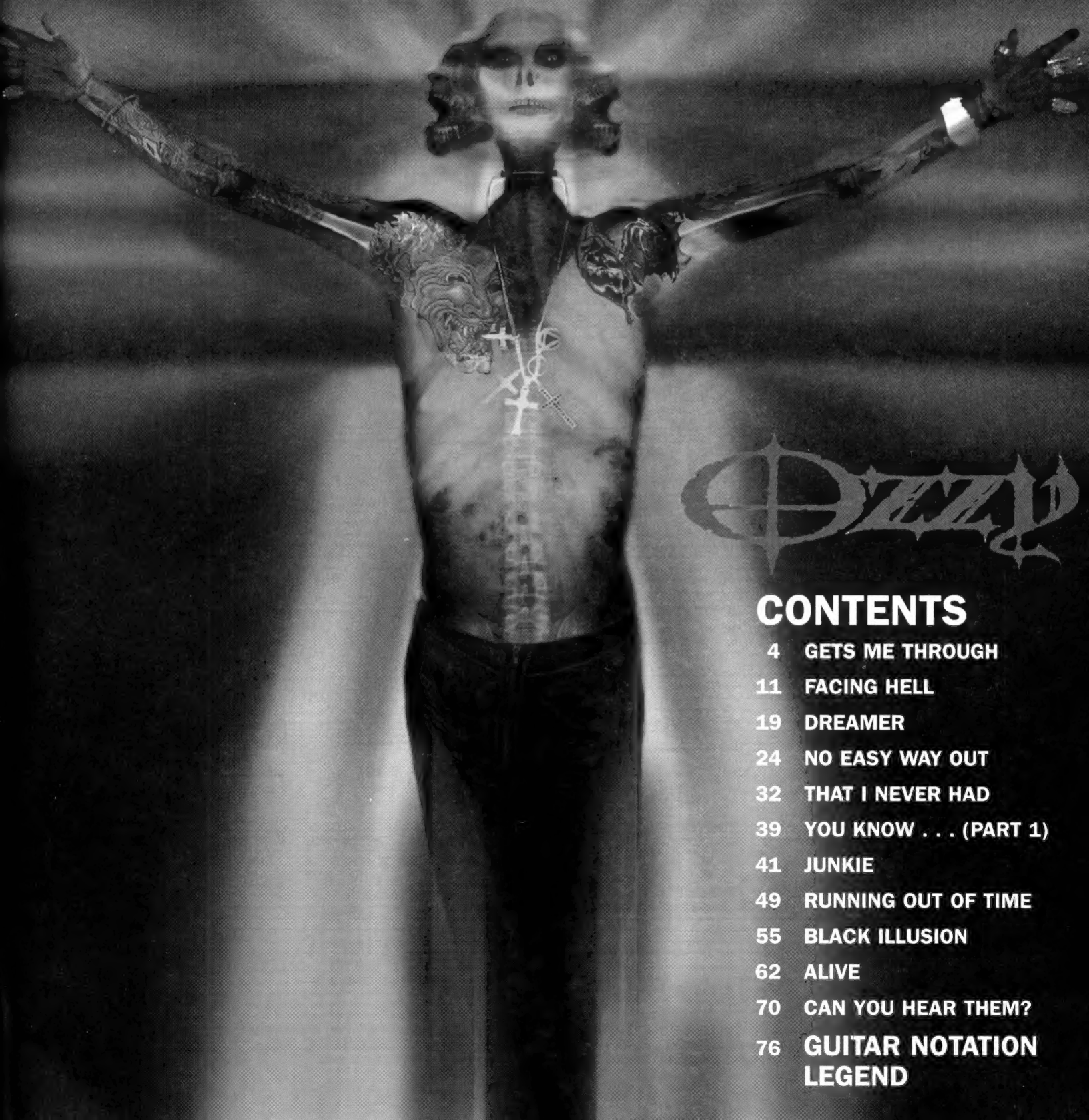
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DOWN TO EARTH



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LEGEND

Gets Me Through

Words and Music by Ozzy Osbourne and Tim Palmer

Intro Slow Rock ♩ = 74

*Gtr. 1
(clean)

Em C7

mp let ring throughout

*Piano arr. for gtr.

Em C7

8va -----

H.H. - - -

Gtr. 1 tacet

Gtr. 2 (dist.)

E5 F#5 E5 F#5 E5 F#5 E5

Riff A

f

1/4 1/4 1/4

End Riff A

Verse

E5 G E5 G E5 G E5 G E5

1., 3. I'm not the kind of per - son you think I am. _____

2. I try to en - ter - tain you the best I can. _____

2nd & 3rd times, Gtr. 3: w/ Riff B

G E5 G E5 G E5 G

I'm not the an - ti - christ or the I - ron Man.
I wish I start - ed walk - ing be - fore I ran.

E5 G E5 G E5 G E5 G E5

I have a vi - sion that I just can't con - trol.
2., 3. But I still love the feel - ing I get from you.

G E5 G E5 To Coda ⊕ G E5 G

I feel I've lost my spir - it and sold my soul,
I hope you'll nev - er stop 'cause it gets me through, — yeah.

Riff B
Gtr. 3 (slight dist.)

mf
let ring throughout
w/ panning effect

Gtr. 2: w/ Riff A (2 times)

F#5 E5 F#5 E5 F#5 E5

Got no con - trol. _____
It gets me through, ____ yeah.

E5

C7

The feelings that _____ I _____ hide _____ be _____ hind. _____ Some-times re _____ al _____ i _____ ty's _____ un _____ kind. _____

End Riff C

12X5	7X4	8X5	5X2	7X4	8X5	3/5 X 1/3	8X5	7X4	3/5 X 1/3	8X5	7X4
------	-----	-----	-----	-----	-----	-----------------	-----	-----	-----------------	-----	-----

End Riff C1

let ring throughout

Gtrs. 2 & 3: w/ Riffs C & C1

E5

The night - mares start _____ for _____ me _____ at _____ night. _____

C7

Gtrs. 2 & 3: w/ Fill 1 & Rhy. Fill 1
B5 D5

I dreamt a long _____ and lone - ly night.

Gtr. 2

0.

Gtr. 3

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written on a single staff, featuring a series of eighth and sixteenth notes. Below the staff, the corresponding fingerings are indicated by numbers 1 through 7, with some notes having multiple fingerings (e.g., 4 and 2 for the first note).

E5
Gtr. 4 (dist.)

Musical score for guitar and bass. The guitar part (top staff) is in E5 and G5, featuring a distorted signal (Gtr. 4 (dist.)) and a forte (*f*) dynamic. The bass part (bottom staff) shows fret numbers 9, 11, 11, 11, (11), 9, 14, 12, 11, with a 1/2 note rhythm indicated by arrows.

Gtrs. 2 & 3

The musical score for "The Rose Tree" consists of two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of music, each labeled "P.M." followed by a minus sign and the number 1. The melody is written on a five-line staff, and the bass line is indicated by vertical stems below the staff. The second system continues the melody and bass line across eight more measures, ending with a double bar line.

C5

P.M. - 4

[illegible]

E5

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major (one sharp) and a guitar accompaniment. The melody consists of a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The guitar accompaniment features a steady eighth-note bass line (G2, A2, B2, C3, D3, E3, F#3, G3) and a treble line with eighth-note chords. The second system continues the melody and accompaniment, with the treble line playing a series of eighth-note chords. The third system shows the final measures of the piece, with the melody ending on a whole note G3 and the guitar accompaniment concluding with a final chord. The score is written for a vocal line and a guitar line.

P.M. - - -

Figure 1 is a schematic representation of the four experiments. It consists of four horizontal timelines, one for each experiment, labeled 'Experiment 1', 'Experiment 2', 'Experiment 3', and 'Experiment 4'. Each timeline starts with a 'P.M.' label and a dashed line indicating a period. Experiment 1 shows a single '4:00' time point. Experiment 2 shows two '4:00' time points. Experiment 3 shows two '4:00' time points. Experiment 4 shows two '4:00' time points.

Gtr. 2: w/ Riff A (2 times)
Gtrs. 3 & 4 tacet

A5 A♭5 G5 F#5

P.S.

⊕ Coda

E5 G E5 G E5 B5 D5

it gets me through, — yeah.

Outro

Gtr. 2: w/ Riff A (4 times)

E5 F#5 E5 F#5 E5 F#5 E5

I'm just try - in' to live, yeah.

Play 4 times

Gtr. 4 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5

w/ wah-wah

Gtr. 2

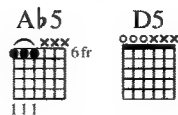
Gtr. 2: w/ Riff A (till fade)

Begin fade

The musical notation for the guitar solo in "Sweet Home Alabama" is presented in two systems. The top system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various ornaments and bends. Chord symbols F#5, E5, and F#5 are placed above the staff. A dashed line labeled "8va" indicates an octave shift. The bottom system shows the fretboard positions for the solo, with numbers 12, 15, and 12 written below the staff. A curved arrow labeled "grad. bend" points from the 12th fret to the 1 1/2 fret position. The notation includes various musical symbols such as slurs, ties, and accidentals.

Facing Hell

Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Scott Humphrey



Drop D tuning, down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 132$

Gtrs. 1 & 2 (dist.)

D5

Rhy. Fig. 1

End Rhy. Fig. 1

D5 Ab5 G5 F5 D5

Rhy. Fig. 2

Ab5 D5 Eb5

D5 Ab5 G5 F5 D5

Ab5 Bb5

End Rhy. Fig. 2

Pitch: D

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

I. You made a

Verse

D5

E \flat 5

C5

D5

prom - ise of pro - tec - tion to a fu - ture af - ter - life, to the
chil - dren sit and lis - ten, the be - lief was in their eyes. In a

Gtrs.

1 & 2

Rhy. Fig. 3

D5 Eb5 C5

fi - nal res - ur - rec - tion and to e - ter - nal par - a - dise. —
 land with no — to - mor - rows, through the night you hear — their cries. —

End Rhy. Fig. 3

D5 Eb5 C5

— But then I'm blind - ed just with temp - ta - tion in - to
 — But then your eyes just skip the pag - es of a

Rhy. Fig. 4

P.M. — P.M. —

D5 Eb5

ev - 'ry mor - tal sin. — Is it God that sits there wait -
 book that nev - er ends. — Is it God that sits there wait -

P.M. — P.M. — P.M. —

C5 D5 N.C.

- ing or will the dark - ness suck me in? — } Let's wake up the dead. —
 - ing? Do you hear the suck call a - gain? — }

End Rhy. Fig. 4

P.M. — P.M. — P.M. —

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

D5 Ab5 G5 F5 D5

Ab5 D5 Eb5

D5 Ab5 G5 F5 D5

Ab5 Bb5



Gtr. 3 (dist.)

Riff A

End Riff A



1.
To Coda

Gtr. 3: w/ Riff A

D5 Ab5 G5 F5 D5

Ab5 D5 Eb5

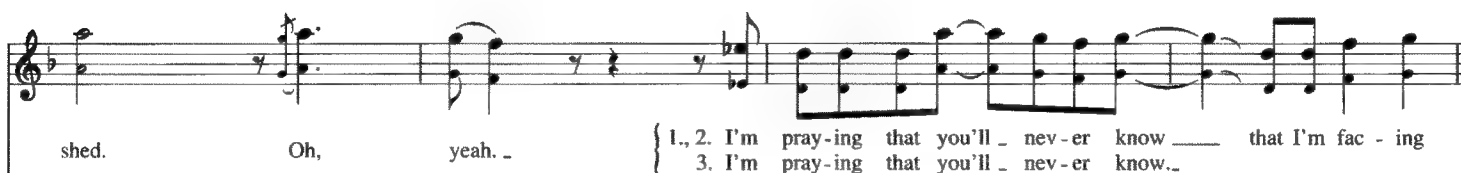
D5 Ab5 G5 F5 D5

Ab5

F

6 3fr

Gtr. 1



Gtrs. 1 & 2

Gtr. 2

8va

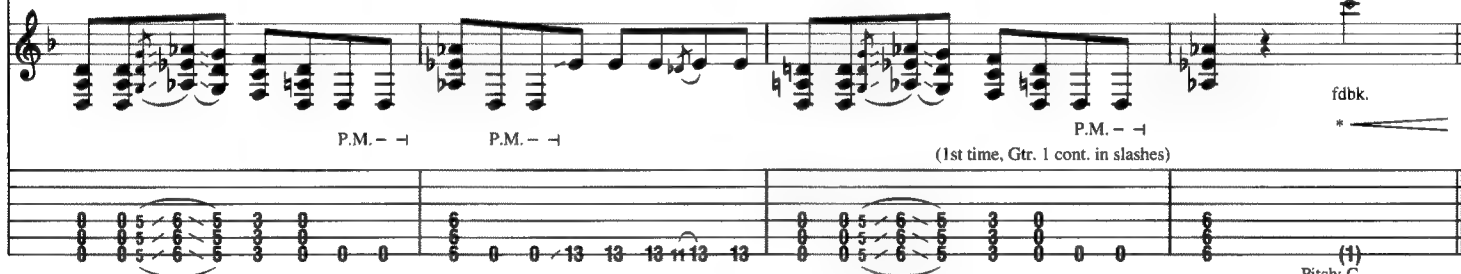
fdbk.

P.M. - -

P.M. - -

P.M. - -

(1st time, Gtr. 1 cont. in slashes)



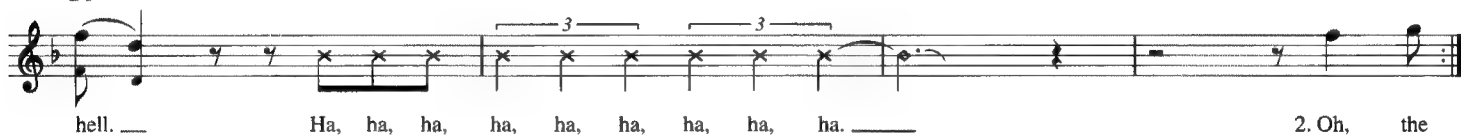
Pitch: C

* Vol. swell

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5



2.

Interlude

Gtrs. 1 & 2 tacet

D5

Ab5

D5 Ab5

D5

G5

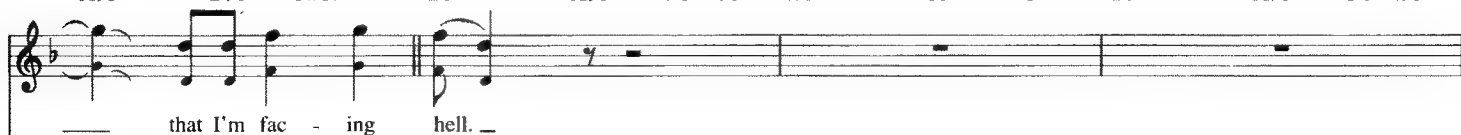
F5

D5

Ab5

D5

Ab5



that I'm fac-ing hell.

Gtr. 4 (dist.)

P.H.

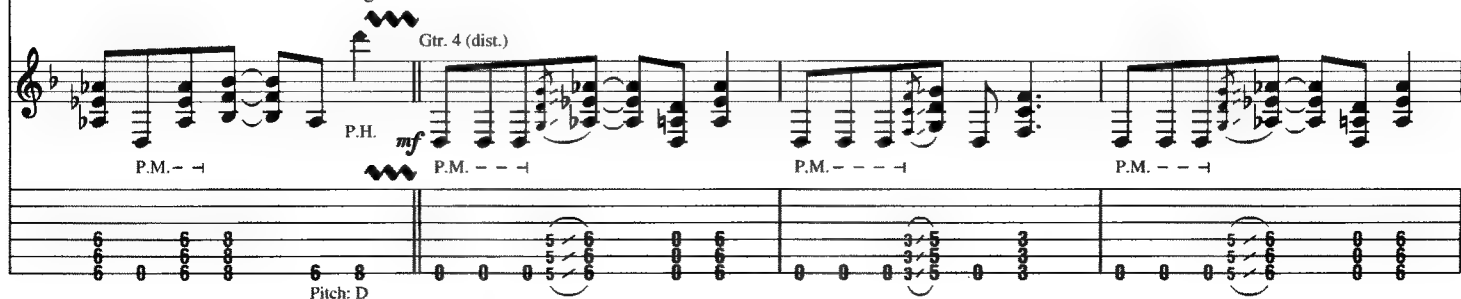
mf

P.M. - -

P.M. - -

P.M. - -

P.M. - -



Pitch: D

D5 G5 F5 G5 D5 A♭5 D5 A♭5 D5 G5 F5 G5

Riff B1

End Riff B1

Gtr. 4

P.M. - - - - - P.M.

P.H. 1 1/2

Pitch: C

Gtrs. 1 & 2

Riff B

D5 A♭5 D5 A♭5 D5 G5 F5 G5

Guitar Solo

Gtr. 4 tacet

D5

w/ wah-wah as filter

f

* Vol. swell

Gtr. 4

Gtrs. 1 & 2

End Riff B

P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Gtr. 5 D5 Eb5 C5/G

D5 N.C. Gtr. 5 tacet D5 Eb5 C5/G

Gtr. 6 (dist.)

f w/ wah-wah as filter

Gtrs. 1, 2 & 4: w/ Riff B
Gtr. 6 tacet

D5 N.C. D5 Ab5 D5 Ab5 D5 G5 F5 G5

Gtr. 5

grad. release

semi-harm.

D5 Ab5 D5 Ab5 D5 G5 F5 G5 N.C.(D5)

8va

loco

grad. bend

w/ tuning peg

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 5 tacet

D5

Eb5

3. It's just a cra - zy world we're learn - ing that I'm out of my mind. You pray to -

w/ tuning peg

C5 D5 N.C. D5

mor - row but you're liv - ing to - day. _____ E - vil one is com - ing and he's

Gr. 6

12 (12) (12) (12) (12) 18

Eb5 C5 D5 *D.S. al Coda*

Gr. 1 & 2

knock - ing your door, — 'cause to - day's _____ the day _____ you'll pay. _____ Let's wake up the dead. —

(One, two, three, four, five!)

12

⊕ Coda

Gr. 1 & 2: w/ Rhy. Fig. 2 (2 times)
Gr. 3: w/ Riff A (2 times)

Ab5 Bb5 N.C. D5 Ab5 G5 F5 D5 Ab5 D5 Eb5

Let's wake up the dead. _____ Oh, yeah. _____ It's

Gr. 5 8va

P.H. wah-wah off

P.M. — — — — —

20 (20) 20 (20) 20 (20) 20 (20) 18 (18)

pitch: D

D5 Ab5 G5 F5 D5 Ab5 Bb5 N.C. D5 Ab5 G5 F5 D5

burn - ing the dev - il, you know. _____ More tears are _____ shed. _____ Oh,

8va

19 (19) 20 (20) 20 (20) 20

Ab5 D5 Eb5 D5 Ab5 G5 F5 D5 Ab5 Bb5 N.C.

yeah. — I'm pray - ing that you'll nev - er know — that I'm fac - ing

8va loco

6 6 6

(20) 20 (20) 18 (18) 19 (19) 15 13 10 15 13 10 15 13 10 15 13 10 13 12 10 13 12 10 12 10

Outro

Gtrs. 1 & 2: w/ Riff B (2 1/4 times)

Gtr. 4: w/ Riff B1 (4 times)

Gtr. 5 tacet

D5 Ab5 D5 Ab5 D5 G5 F5 G5 D5 Ab5 D5 Ab5 D5 G5 F5 G5

hell, — that I'm fac - ing hell, — that I'm fac - ing

D5 Ab5 D5 Ab5 D5 G5 F5 G5 D5 Ab5 D5 Ab5 D5 G5 F5 G5

hell, — that I'm fac - ing hell. —

Gtr. 5

w/ wah-wah as filter

12 10 11 10 12 10 11 10

Fade out

D5 Ab5 D5 Ab5 Gtrs. 4 & 5 tacet D5

Gtr. 5 Gtr. 4 divisi Gtr. 6 (dist.) (Synth.) 5

mf P.H. Harm.

12 12 12 13 (13) 12 0 0 0 5 6 0 6 12

Pitch: C

Words and Music by Marti Frederiksen, Ozzy Osbourne and Mick Jones



Em A Asus4 A End Rhy. Fig. 2A

- ing her some - time. _____

let ring - - - - -

0 0 0 0 0 0 0 2 2 2 2 2 2 2 3 2 3 2 2 2 2 2

2 0 2 2 2 2 2 0 2 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

D Bm

Af - ter all, _____ there's on - ly just the two of us _____ and

D Bm G

here we are _____ still fight - ing for our lives, _____ watch - ing all _____ of his - to - ry _____ re -

Em A Asus4 A

peat it - self time af - ter time. _____ I'm just a

Chorus

D Bm F#m A Asus4 A End Rhy. Fig. 3A

Rhy. Fig. 3A

Gtr. 2

dream - er, _____ I dream my life _____ a - way. _____ I'm just a

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

let ring - - - - -

3 3 3 3 3 3 2 2 2 2 2 2 2 2 3 5

5 4 4 4 4 4 2 4 4 4 4 4 4 4 2 2

4 2 4 2 4 2 0 2 2 2 2 2

Gtr. 3 (elec.) Rhy. Fig. 3B End Rhy. Fig. 3B

mf w/ clean tone

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Bridge
Em A Em A

Rhy. Fig. 4A End Rhy. Fig. 4A

Gtr. 2

high-er pow-er may _ be God or Je - sus _ Christ. It does-n't real-ly mat-ter much _ to me. _ With -

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

let ring -

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

Em A Em

out each oth-er's help _ there ain't no hope for _ us. I'm liv-ing in a dream, _ a fan - ta -

Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 4 meas.)

A D Bm

sy. _ Oh, yeah, yeah, yeah. _

Gtr. 4 (elec.)

f w/ dist.

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

D Bm D 8va

rake - -

Bm F#m A

loco *f* w/ dist.

Gtr. 5 (elec.)

Gtr. 4 divisi

grad. release

Interlude

Gtr. 1: w/ Rhy. Fig. 1
D

Gtr. 4 tacet
D

D.S. al Coda

Gtr. 2

Gtr. 5

Gtr. 4 *divisi*

17 (17) 17 19 (19)

* Don't pick; str. is caught with previous bend and sounds due to vibrato.

** Vol. swell

3. If

Coda

D Bm F#m A Asus4 A

dream - er who dreams of bet - ter days. O - kay. I'm just a

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

Gtr. 2: w/ Rhy. Fill 1

Gtr. 2: w/ Rhy. Fig. 3A (last 3 meas.)

D Bm F#m A Asus4 A

dream - er who's search - ing for the way to - day. I'm just a

Gtr. 2: w/ Rhy. Fig. 3A

D Bm F#m A Asus4 A

dream - er, dream - ing my life a - way. Oh, yeah, yeah,

Outro

D Dsus4 D Dsus2 D Dsus4 D Dsus2 D

yeah.

Gtr. 1

(Yeah.)

rit.

Rhy. Fill 1

Gtr. 2

No Easy Way Out

Words and Music by Ozzy Osbourne and Tim Palmer

Tune down 1/2 step:
(low to high) E \flat A \flat D \flat G \flat B \flat E \flat

Intro

Slow Rock $\text{♩} = 76$

Csus2 G/B Gm/B \flat Csus2 Gmaj7/B Gm/B \flat

Gtr. 1
(clean)

mf
let ring
w/ tremolo effect
sim.

Csus2 G/B Gm/B \flat F5 G5
Gtr. 2 (dist.)
mf
P.H.
p
Gtr. 1 tacet

Gtr. 1
Gtrs. 3 & 4 (dist.)
mf
p
Gtr. 3
Gtr. 4 divisi

F5 G5 B \flat 5 F5 G5 F5 G5 B \flat 5 F5 G5
Rhy. Fig. 1A
mf
P.M. - -
Harm. - -
P.M. - -
End Rhy. Fig. 1A
8va - - -
loco

Gtr. 1
Gtrs. 3 & 4 (dist.)
mf
P.M. - -
P.M. - -
P.M. - -
P.M. - -
End Rhy. Fig. 1

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F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

Rhy. Fig. 2 *loco* 8va --- Harm. -4 P.M. -4

End Rhy. Fig. 2

P.H. 1 1/2

Pitch: D

Verse

Gtr. 2 tacet
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 4: w/ Rhy. Fig. 1A (2 times)

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

1. Look in - to the mir - ror from the oth - er side,
2. Read dai - ly fic - tion, Su - per - man is dead.

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

See - ing your re - flec - tion, and the ghost of mine.
Crush - ing pounds of sil - ver, im - i - tat - ing lead.

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

Try - ing to de - ny, it, but the dam - age is done.
Then if he will fix it, chil - dren of the past.

Gtrs. 3 & 4 Rhy. Fig. 3 End Rhy. Fig. 3 Gtr. 4 8va --- Harm. -4

P.M. -4

Pitches: G D

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

Un - der ser - geants or - ders but the race time is run.
guess there is - n't wel - come. Does - n't time move fast?

loco 8va --- Harm. -4 Gtrs. 3 & 4 loco

Chorus
*D

E/D

You've got to tell me it's o - ver now.

Gtr. 5 (dist.) Riff A
mf
w/ slide & wah-wah as filter

Gtrs. 3 & 4 Rhy. Fig. 4

P.M. - - - - -

*Chord symbols reflect overall harmony.

F/D **E/D** **D**

I'm trapped in - side of a dream. — The crush - ing weight on my shoul -

P.M. - - - - -

E/D **F/D** **To Coda** **G/D**

- ders now is bear - ing down and it seems — there's just no eas - y way

End Riff A

End Rhy. Fig. 4

P.M. - - - - -

Interlude

Gtr. 5 tacet
Csus2 G/B Gm/Bb Csus2 Gmaj7/B Gm/Bb

out. (Way out. No eas - y way

Gtr. 2 8va P.H.

Gtr. 3 **Riff B** *mf* let ring w/ clean tone let ring P.M. w/ dist.

Gtr. 4 **Riff B1** *mf* let ring w/ clean tone let ring P.M. w/ dist.

Csus2 G/B Gm/Bb F5 G5

out. Way out.)

loco 8va loco

Pitch: E

End Riff B *f* w/ dist.

End Riff B1 *f* w/ dist.

Gtr. 2: w/ Rhy. Fig. 2
F5 G5 Bb5 F5 G5 Bb5 F5 G5

Gtr. 5: w/ Riff A (last meas.)
G/D

there's just no eas - y way

Gtr. 2

Gtrs. 3 & 4

P.M. -

P.H.

Pitch: D

Interlude

Csus2 G/B Gm/Bb Csus2 Gmaj7/B Gm/Bb Csus2 G/B Gm/Bb F5 G5

out. (Way out. No eas - y way out. Way out.)

8va

loco

P.H.

let ring - - - - w/ clean tone

let ring - - - -

let ring - - - -

f w/ dist.

P.S. steady gliss.

Interlude

Half-time feel

Gtrs. 3 & 4 tacet

Gtr. 2 Em Eb+ Ebmaj7#5 Em Eb+ Ebmaj7#5

mf

Gtr. 1

mf

let ring - - - -

Gtr. 2 tacet
Em

live in your head. And then, now as the Sab-bath be-gins, it wakes your night-mare a-gain, so run a -

Eb+ End half-time feel
 *Gtr. 6 (dist.) way if you can. ... So just run, run as fast as you can. ____
 pp w/ wah-wah as filter mp
 P.M. *Harm.

Ex. 6

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 0 0 | 0 0 0 0 0 0 0 0 0 0 ||

Gtr. 1

*Harmonics produced by hammering & pulling off as indicated while lightly resting heel of R.H. on string and slowly moving across from bridge pickup towards headstock.

7 5 0 7 5 0 7 5 0 7 5 0 ||

1 0 0 0 1 0 0 0 1 0 0 0 1 0 0 0 ||

Gtrs. 3 & 4: w/ Rhy. Fig. 1A (2 times)
F5 G5 Bb5

Gtrs. 3 & 4: w/ Rhy. Fig. 1A (2 times)
 F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

F5 G5 Bb5 F5 G5

8va

*Gtr. 2

loco

6 6

15 18 15 17 15 18 15 17 15 18 15 17 15 18 15 17 15 18 15 17 15 18 15 17 15 18 15 18 10

G 20 fr B open (cont. in notation)

* w/ wah-wah as filter

Gtr. 6 tacet

G5 A5 C5 F5 G5 G5 A5 C5 F5 G5

grad. release

17 15 12 10 8 5 (7)

Gtrs. 3 & 4

P.M. - - P.M. - - P.M. - - P.M. - -

5 7 7 7 10 10 10 10 5 5 5 7 7 7 10 10 10 10 5 5 5 7 7 5 0 0

Gtrs. 3 & 4: w/ Rhy. Fig. 1A

F5 G5 Bb5 F5 G5 F5 G5 Bb5 F5 G5

grad. bend **

1 1 1/2 1

5 (5) 3 17 (17) (17) 5 (5) 3

T

D.S. al Coda

** While holding tapped note, bend str. w/ L.H. at 5th fret.

⊕ Coda

Gtrs. 3 & 4: w/ Rhy. Fig. 4 (last meas.)
Gtr. 5: w/ Riff A (last meas.)

Gtrs. 3 & 4: w/ Rhy. Fig. 4
Gtr. 5: w/ Riff A

G/D D E/D

(there's just no eas - y way out.) Too late to tell me it's o - ver now,

F/D E/D D

fall - ing a - part at the seams. No an - gel sits on my shoul -

E/D F/D G/D

- ders now. I hold my head and it screamed, - there's just no eas - y way

Outro

Gtr. 3: w/ Riff B (1st 2 meas.)
Gtr. 4: w/ Riff B1

Csus2 G/B Gm/Bb Csus2 Gmaj7/B Gm/Bb

out. (Way out. No eas - y way

Gtr. 2

1 5 5 5 5 5 (5) 3 P.M. - 1

Csus2 G/B Gm/Bb F5 G5

out. Way out.)

Segue to "That I Never Had"

Gtr. 2

Gtr. 4 divisi

1 5 5 5 5 5 (5) 3 5 5 (5) (1) 3 3

Gtr. 3

let ring - - - - - f w/ dist. fdbk.

pitch: D

Verse

Gtr. 1: w/ Riff A (4 times)
3rd time, Gtr. 2 tacet

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

1. All these tears I cry, don't you wonder why?
2. Ev - 'ry word I say (Ev - 'ry word I say.) ev - 'ry time I pray. (Ev - 'ry time I pray.)
3. Will I see the day? (Will I see the day?) Will I have to pay? (Will I have to pay?)

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Is it all a dream? Nev - er what it seems.
Look in - to my eyes, (Look in - to my eyes,) dis - tant voic - es cry. (Dis - tant voic - es cry.)
What's in side of me (What's in - side of me.) you will nev - er see. (You will nev - er see.)

Chorus

3rd time, Gtr. 6: w/ Riff D (3 times)

C5 C#(b5) A5 G5 E5 A5 G5 E5 A5 G5 E5

Get un - der my skin.
It's de - light - ing me.
Won't you let me in?

Gtr. 3 (dist.) Riff B1 End Riff B1

mf

Gtr. 1 Riff B End Riff B

P.M. - - - - - P.M. - - - - - P.M. - - - - -

Gtrs. 1 & 3: w/ Riffs B & B1 (2 times)

C5 C#(b5) A5 G5 E5 A5 G5 E5 A5 G5 E5 C5 C#(b5)

Should I let you in? Don't you think it's fair
Tell me what you see. You want what I have.
Don't you let me sin. Do you think I'm mad

Riff D
Gtr. 6 (dist.)

f

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5

to give me some - thing that I nev - er
 'cause Can't get some - thing that I nev - er
 I want some - thing that I nev - er

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

1. 2.

To Coda

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

had?
 had.
 had?

P.M. - - - - P.M. - - - - P.M. - P.M. - - - - P.H. P.M. - - - - P.M. - - - - P.M. -

Gtr. 1: w/ Rhy. Fig. 1 A5 G5

Can't get some - thing that I nev - er had.

Gtr. 1: w/ Riff A (2 times) A5 G5 E5 A5 G5 E5 A5 G5 E5

A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Bridge
 Half-time feel

G5 F5 E5 F5 G5

Should I think a - bout - to - mor - row? Oh. Should I

Gtr. 1 Rhy. Fig. 2 Gtr. 1 w/ Rhy. Fig. 2 (2 3/4 times) End Rhy. Fig. 2

Gtr. 1 (clean) (cont. in slashes) mf w/ tremolo effect Harm. - - - - 12 12 12

E5 D5 E5 N.C.

The musical score for "The Highway" by The Highwaymen is presented in two systems. The first system shows the vocal melody in the treble clef and the guitar accompaniment in the bass clef. The vocal part begins with a solo section marked "solo" and "steady gliss." (glissando), followed by a "P.M." (Power Mode) section. The guitar part also features a solo section marked "solo" and "steady gliss.", followed by a "P.M." section. The second system continues the vocal melody and guitar accompaniment, with the vocal part marked "solo" and "steady gliss." and the guitar part marked "P.M.".

Gr. 2 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Gr. 1

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.H.

2 0 2 0 2 0 2 0 2 0 2 2 2 2 2 2 2 2

Coda

Gr. 1: w/ Riff A (1st meas.)
A5 G5 E5 A5 G5 E5

Gr. 1: w/ Rhy. Fig. 1
A5

G5

'Cause I want some - thing that I nev - er

Gr. 1: w/ Riff A A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

Gr. 1: w/ Rhy. Fig. 1 A5

G5

had. Give me some - thing that I nev - er

* Gr. 2

semi-harm.

12 (9) 16 (9) 15 (9) 14 (9) 12 (9) 16 (9)

* Wah-wah off

Gr. 1: w/ Riff A A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5 A5 G5 E5

had.

w/ wah-wah as filter

12 15 17 20 17 15 12 12 15 17 20 21 17 15 12 12 15 17 20 21 20 17 15 12 12 15 17 16 12 15

A5 G5 E5

had. _____

G5

A5 G5 E5

D5 E5

* Harm.

38

You Know...(Part I)

Words and Music by Ozzy Osbourne and Tim Palmer

Intro

Slowly ♩ = 73

(Radio tuner)
approx. 4 sec.

Dsus4

Dm9

Dsus4

Dm9

Gtr. 1 (elec.)

mp
w/ clean tone
let ring throughout

mf

T
A
B

Dsus4

Dm9

Dsus4

Dm9

Verse

D

Dmaj7

1. Tried to be a fa-ther, things _

*Gtrs. 1 & 2 (acous.)

Rhy. Fig. 1

*Composite arrangement

Gm/D

Dmaj7

— just made it hard-er. Sor-ry if I made you cry. —

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D

Dmaj7

Gm/D

Dmaj7

Years turned you a-gainst me heart _ was al-ways ach-ing and I nev-er thought you'd say good - bye. _ I could have been _

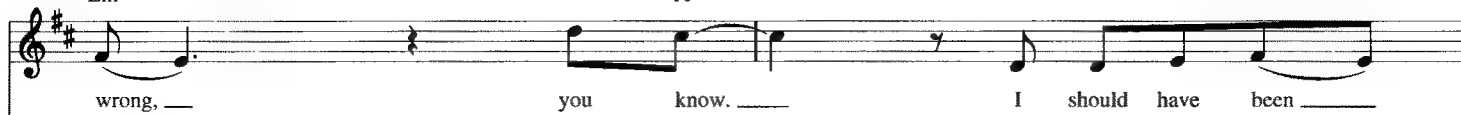
Gtr. 3 (elec.)

p
w/ clean tone

Chorus

Em

A



Gtrs. 1 & 2



Gtr. 3



*Vol. swell

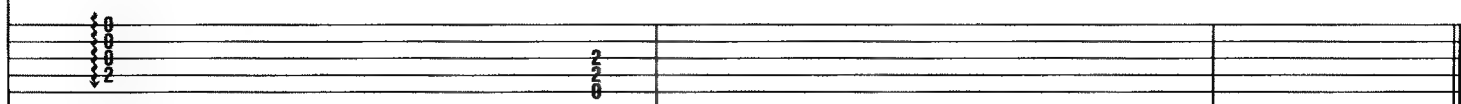
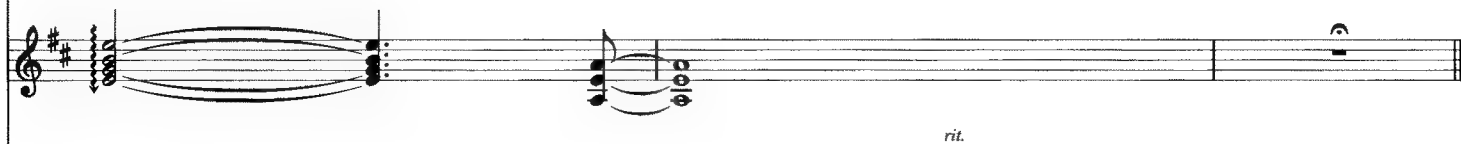
Em

A

rit.

D/A

(Radio tuner)
approx. 6 sec.



Junkie

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

7-Str. gtr. tuning:

(low to high) A-E-A-D-G-B-E

Intro

Moderately slow ♩. = 54

*A7(no3rd)

Gtr. 1
(dist.)

*Chord symbols reflect implied harmony.

Gtrs.
1 & 2
(dist.)

Riff A

itches: D B

Verse

A7(no3rd)

1. You're com-ing down bad - ly, you're

crip-pled in - side. A rat in a sew - er, you've no place to hide. A

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Gtrs. 1 & 2: w/ Riff A

gut-wrench-ing fe - ver, ad - dict - ed to _ death. You don't give a fuck if it means your last breath. _

Chorus

C5

E \flat 5

D \flat 5

C5

You try so hard to quit, but you'll nev - er ad - mit _ you're the junk - ie. _

Gtrs.
1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - -

P.M. - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E \flat 5

D \flat 5

C5

There's no rea - son - ing why 'cause the mir - ror don't lie. _ You're the junk - ie. _

Interlude

A7(no3rd)

Gtrs.
1 & 2

Riff B

End Riff B

semi-harm. - - - -

P.H. - - - -

Bridge

G5

Db5 C5 Bb5 G5

Db5 C5 Bb5

Your name means noth - ing, you don't know the score. _ Bod - y is ach - ing, you still crave for more. _

Gtrs. 1 & 2

G5

Db5 C5 Bb5 G5

Db5 C5 Bb5

Some-times you wish that you'd nev - er been born. _ Tor-ment - ed king with a crown full of thorns. _

semi-harm. - - -

Interlude

A7(no3rd)

N.C.

A7(no3rd)

N.C.

Gtr. 3 (dist.)

8va

*fdbk. *mf*

17 2017 21 17 20 20 2117 2017 1919191919

Pitch: B

*Vol. swell w/ echo regeneration

Gtrs. 1 & 2

1

P.H. - - -

5 (5) 5 5 3 5 5

Pitch: D

A7(no3rd)

Guitar Solo

E5

8va

C5

loco

Pitch: E

Fadd#4

8va

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

E5

C5

Fadd#4

Gtrs. 4 & 5 (dist.)

Gtr. 3 tacet

E5

C5

mf

3/4

Fadd#4

3/4

Gtr. 4

E5

C5

D5

1/2

Gtr. 5

1/2

Gtrs. 1 & 2

Gtrs. 4 & 5 tacet
A7(no3rd)

Gtr. 3

Gtrs. 1 & 2

D.S. al Coda

3. You're

8va

w/ delay

⊕Coda

Gtrs.
1 & 2

Outro
Riff D

End Riff D

Gtrs. 1 & 2: w/ Riff D (4 times)

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Junk - ie. _____ Junk - ie. _____

Gtr. 3

1/4

1

1/4

Gtr. 3 tacet
A7(no3rd)

Gtrs. 1 & 2

w/ misc.
fdbk.

Gtr. 1: w/ Rhy. Fig. 1
Gmaj7

Faith a - lone — has guid - ed me, the ghost of my own des - ti - ny. — I

F#m A

have - n't e - ven got a soul — to sell. —

Pre-Chorus
C Rhy. Fig. 2

Gtr. 1

Voc. Fig. 1

All the things I put me through, — I would-n't wish — my hell on you. — You'll

(Ah, —)

G/B Am

Gtrs. 2 & 3 (elec.)

Rhy. Fig. 2A

f w/ dist.

5 3 12 5 2 8 2

C D Bsus4 B

nev - er know — what's go - ing on — in - side. — Just an - oth - er

ah.) —

End Rhy. Fig. 2

End Voc. Fig. 1

End Rhy. Fig. 2A

5 3 7 6 5 4 4 4 2 2

Chorus
Em G D A Em

lone - ly bro - ken he - ro pick - ing up the

P.M. — — —

2 5 3 2 2 2 2 2 2

G D A Em G
 pic - es of my mind. Run-ning out of faith and hope and rea -
 P.M. - 1

To Coda 2 ⊕

D A Em C5

To Coda 1 ⊕

son. I'm run-ning out of time, __ run-ning out of time. __

9 4 3 (3)

Interlude
Gtr. 2 tacet
Em G D Cadd9 Em G
Rhy. Fig. 3

Gtr. 3

7 4 5 9 7 5 4 7 5 7 5 7 4 5

Verse

Gtr. 1: w/ Rhy. Fig. 3 (2 times)
Em

G

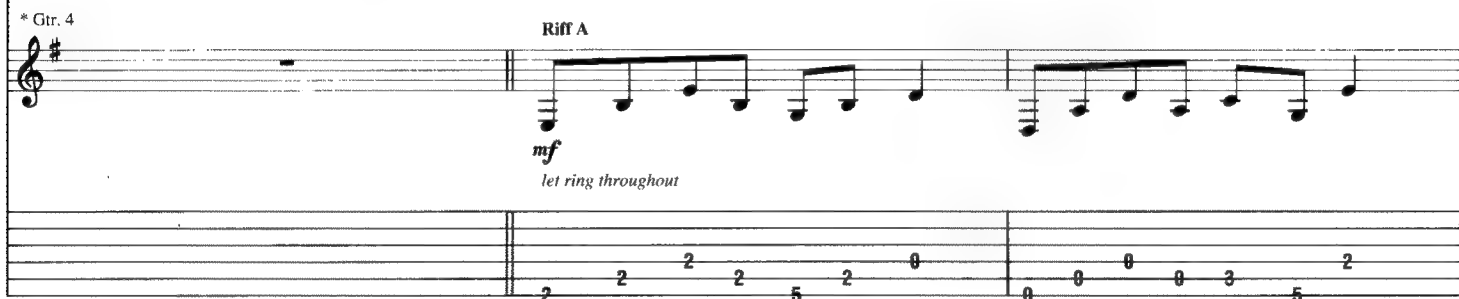
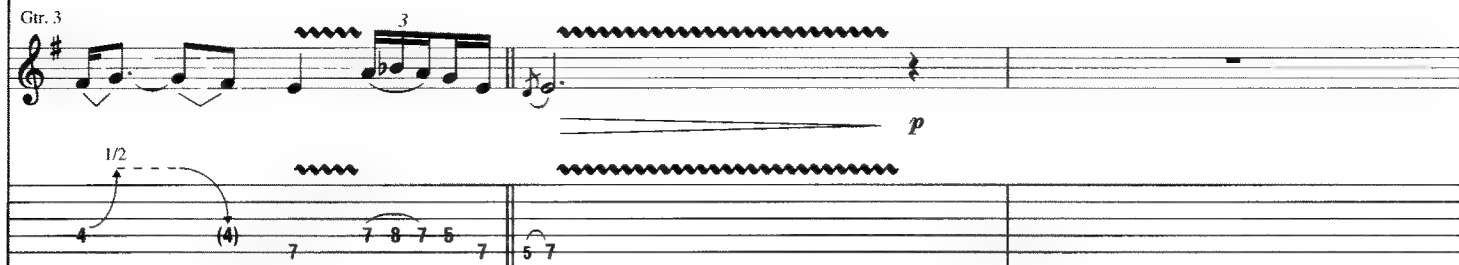
Gtr. 3 tacet
D

Cadd9

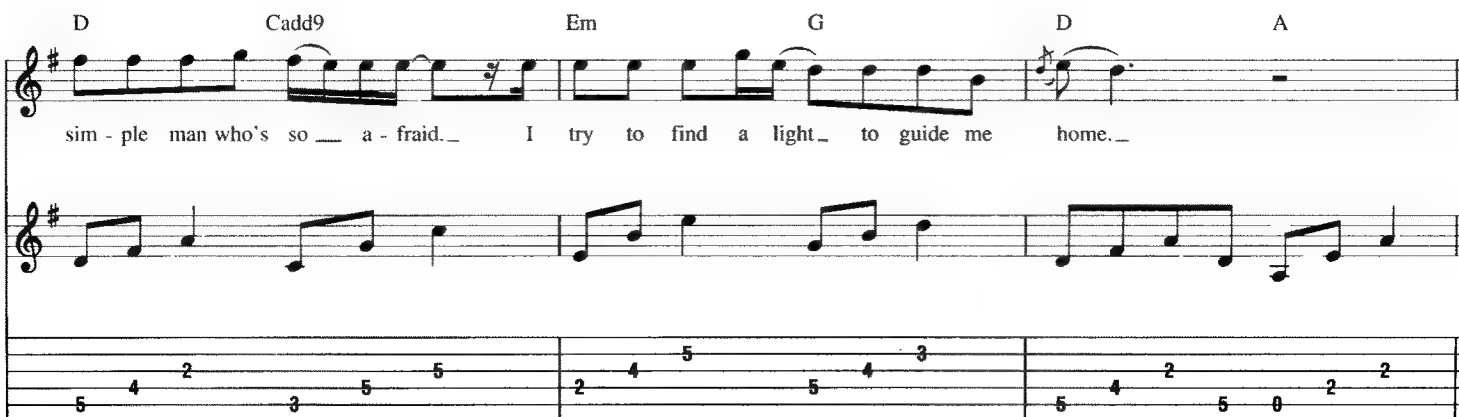
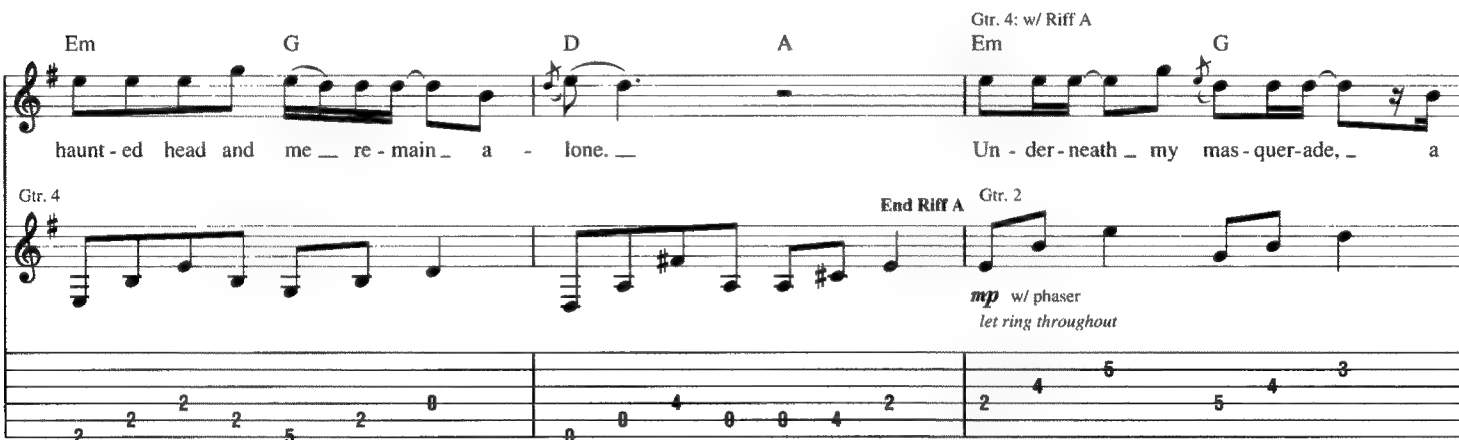
D

A

End Rhy. Fig. 3



* Baritone gtr. arr. for gtr.



Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
C

G/B Am

Ma - ma, please _ just hold me tight. _ Feel - ing so a - fraid to - night _ 'cause

D.S. al Coda 1

C D Bsus4 B

you're the on - ly one _ that real - ly knows. _ Just an - oth - er

Coda 1

Bridge

Gtrs. 1 & 3 tacet

C Ab
Voc. Fig. 2

End Voc. Fig. 2

(Ha, _ ha, _ ha, _ ha.) _

Gtr. 2

Riff B

End Riff B

mp

let ring - - - - -

let ring - - - - -

8 8 8 8 8 8 8 8 7 8 10 8 8 8 8 7 8 10 8

Riff B1

Gtr. 5 (elec.)

End Riff B1

mf

* w/ clean tone & chorus

9 10 9 10 8 10 8 10 9 10 8 10 8 10 8 8 8 7 8 7 8 8 8 8 7 8 7 8

* Depth & speed controls set high.

Bkgd. Voc.: w/ Voc. Fig. 2
Gtrs. 2 & 5: w/ Riffs B & B1

C Ab C Ab Eb Cb Eb Cb

1/2 1/2 1/2 1/2 1/2 1/2 1/2

P.S.

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

C G/B Am

Fight - ing for my san - i - ty, _ man - y nights _ of trag - e - dy. _

D.S. al Coda 2

C D Bsus4 B

Got to leave _ my wretch - ed ways _ be - hind. _ Just an - oth - er

⊕ Coda 2

Gtrs. 1 & 2 tacet

Em C5 Em C5 Em C5

time, — run-ning out of time. — I'm run-ning out of time, — run-ning out of

Gtr. 3

9 4 3 (3) 9 4 3 (3) 9 4 3 (3)

Outro

Bkgd. Voc.: w/ Voc. Fig. 2 (till fade)

Gtr. 2: w/ Riff B (2 times)

Gtr. 5: w/ Riff B1 (till fade)

Em C5 C Ab C Ab Eb Cb Eb Cb

time. —

mf
P.S.

9 4 3 (3)

C Ab C Ab Eb Cb Eb Cb C Ab C Ab

mp
1/2 (11) 1/2 (11) 1/2 (11) 1/2 (11)

8 (8) 11 (11) 11 (11) 11 (11)

Begin fade

Gtr. 3 tacet

Eb Cb Eb Cb

8va — loco C Ab C Ab

pp
1/2 (14) 1/2 (14) 1/2 (11) 1/2 (11)

14 (14) 14 (14) 11 (11) 11 (11)

Fade out

C Ab C Ab Eb Cb Eb Cb

Black Illusion

Words and Music by Ozzy Osbourne, Tim Palmer, Geoff Nichols and Andy Stummer

Tune down 1/2 step:
(low to high) Eb - Ab - Db - Gb - Bb - Eb

Intro

Slowly ♩ = 67

Gtr. 2 (dist.) F#5 C5 B5 A5
Riff A End Riff A

mf
w/ Roto Vibe & octave divider *
1/2

Gtr. 1 (dist.)
f

* Set one octave higher.

Gtr. 2: w/ Riff A F#5 C5 B5 A5

Gtr. 1

P.H.

Pitch: F#5

Verse

F#5 C5 B5 A5

1. You load the dice and fake the smile up - on your face.

2. You al - ways seem to know the an - swer to it all.

Rhy. Fig. 1

P.M. - - - - - P.M. P.M. - - - - - P.M. - - - - - P.M.

Chorus

2nd & 3rd times, Gtr. 4: w/ Fill 1

B5 A5 Cmaj7(add#6) C5 D5/A B5 A5 Cmaj7(add#6) E5 E#5 F#5



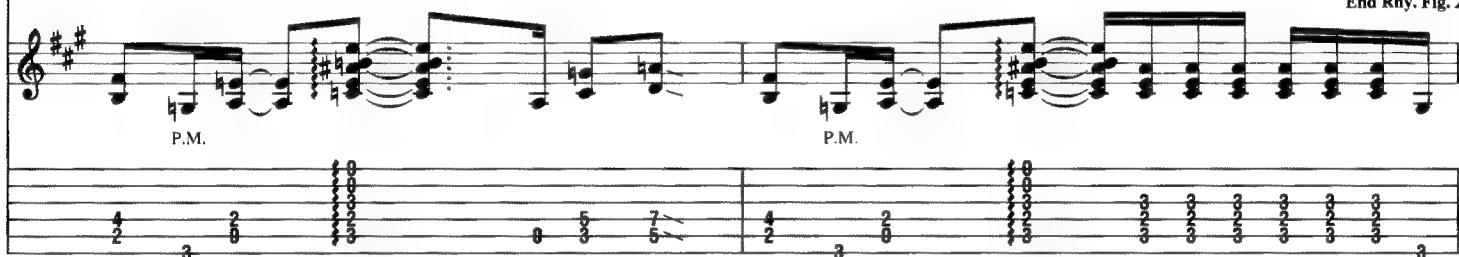
Gtr. 1 Rhy. Fig. 2



B5 A5 Cmaj7(add#6) C5 D5 B5 A5 Cmaj7(add#6)



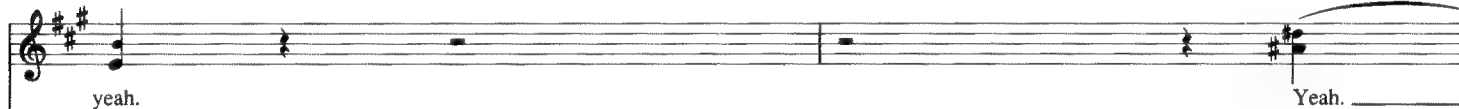
End Rhy. Fig. 2



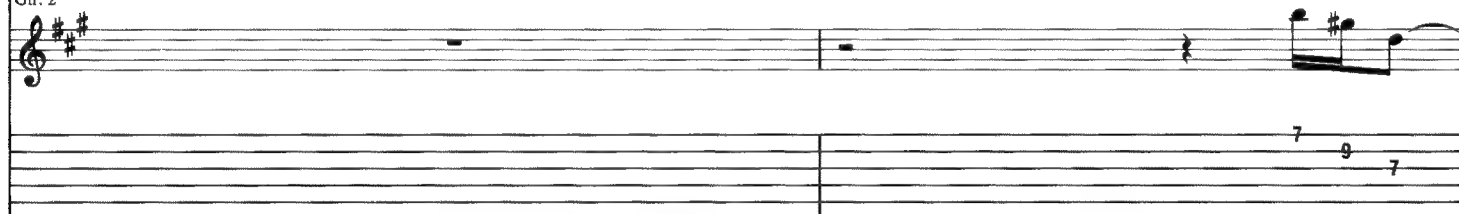
Interlude

E5 G5 A5 Bb5 A5 G5 E5 G5 E5

To Coda



Gtr. 2



Gtr. 1



Fill 1

Gtr. 4 (dist.)



1. G5 A5 B \flat 5 A5 G5 E5 G5 E5

* w/ bar & amplifier vibrato

* Vibrato speed set at  slack

P.M. - - - - -

2. **Interlude**
Gtr. 2: w/ Riff A (2 times)
F \sharp 5

E5 G5 E5 C5 B5 A5

pp

P.M. - - - - -

Gtr. 1 F \sharp 5

C5 B5 A5

f

** Vol. swell

Guitar Solo

Gtr. 4

B5 A5 Cmaj7(add#6) B5 A5 Cmaj7(add#6)

f *T T T

* Tap w/ R.H., bend w/ L.H.

Gtr. 1

P.M. P.M. P.M. P.M.

B5 A5 Cmaj7(add#6) B5 A5 C7

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2

B5 A5 Cmaj7(add#6) C5 D5/A B5 A5 Cmaj7(add#6) E5 E#5 F#5

Gtr. 4

B5 A5 Cmaj7(add#6) C5 D5 B5 A5 Cmaj7(add#6)

Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 4 tacet

F#5

C5 B5 A5 F#5

3. I load the dice _ and fake a smile _ up-on _ my face. _ With fing-ers crossed, I switch the per -

Gtr. 3

A5 B5 C5 F#5 C5 B5 A5

- fume with the mace. _ What kind of dreams _ do I _ en - joy _ in - side my bed? _

Riff B

End Riff B

let ring - - - - -

Gtr. 3: w/ Riff B

F#5

D.S. al Coda

B5 C5

A5

You'll face the lies _ and take _ the e - vil from my head. _

⊕ Coda

E5 G5 A B♭ A G E5 G E5 Gtr. 3 tacet E5 G5 A5 B♭5 A5 G5

Yeah. _____

Gtr. 2

Gtr. 3

Gtr. 1

P.M. P.M. - - - - - P.M. - - - - -

2 0 3 0 4 0 5 5 5 5 5 4 3 2 0 0 3 3 0 2 0 5 5 7 0 8 8 8 8 7 5

Outro

Gtr. 2: w/ Riff A (2 times)

F#5

Gtr. 2 E5 G5 E5 G5 A5 B♭5 A5 G5 E5 G5 E5

w/ amplifier vibrato

Gtr. 1

P.M. - - - - -

2 2 5 5 2 0 0 3 5 6 6 6 3 0 3 0 2 2 21 4 4 4 4 4 4 4 4 2 9 8

C5 B5 A5 F#5 C5 B5 A5 F#5

P.H.

Pitch: fix

4 4 4 4 4 4 4 10 10 10 10 9 7 4 4 4 4 4 4 4 0 9 8 4 4 4 4 4 4 4 10 10 10 10 9 7 4

Alive

Words and Music by Ozzy Osbourne and Danny Saber

Intro

Moderately ♩ = 126

Gtr. 1 (dist.) E5 G5 G#5 A5 A#5 E5 G5

f P.M. P.M. P.M. P.M. P.H. P.M. P.M. *w/ bar

TAB 7 5 7 5 0 5 6 7 8 7 5 7 0 7 0 3 0 5 7 5 7 0 6 0 8 8 8

Pitch: E

*Vibrato bar simulating tape effect.

E5 Gtr. 2 (slight dist.) G5 G#5 A5 A#5 E7sus4 A5 Bb5 A5 G5 E7sus4 A5 Bb5 A5 G5

mf w/ Roto Vibe

Gtr. 1 P.M. P.M. P.M. P.M.

E7sus4 A5 Bb5 A5 G5 1. 2.

P.M. P.H.

Pitch: E

Half-time feel

Gtr. 2 tacet

Gsus2

D/F#

F6(no3rd)

Verse

Gtr. 3 tacet

Em7

1. A
2. A

Gtr. 3 (dist.)

mf

Gtr. 4 (clean)

mp

let ring throughout

Gtr. 1

let ring

fdbk.

Pitch: C

child of a bro - ken mind, the fear that I hide be - hind.
head full of trag - ic schemes, what keeps me a - live is dreams.

pp

Gtr. 1 tacet

Fmaj7#11

I hate re - jec - tion. It's the worst, it real - ly hurts me.
I dream that some day I'll find the key that sets my mind free.

Gtr. 4 Riff A

End Riff A

Em7

Liv - ing in - side my head, I feel like the liv - ing dead.
 You may think I've lost con - trol, the man with the bro - ken soul.

Gtr. 4

Gtr. 1

Gtr. 4: w/ Riff A

Fmaj7#11

I need your af - fec - tion, It's the best, it real - ly helps me.
 I'm not here to try and make ex - cus - es, just be - lieve me.

Gtr. 1

Pre-Chorus

E5

D5 E5

D5 E5

With my back a - gainst the wall, try - ing so hard not to fall,

Gtrs.
1 & 3

D5 E5 D5 E5 D5 E5 D5 E5

guess I'm tired of slip-ping a - round. _ Hope - less, in de-spair, don't know if I'm here or there.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Chorus
End half-time feel

D5 E5 D5 E5 D5 E5 E5

Feel - ing like I'm up and I'm down, _ but I'm still a - live. _ (I don't have an - y place to

Gtr. 2

Riff B1

Gtr. 3

Riff B2

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

Gtr. 1

Riff B

P.M. - - - P.M. - - - P.M. P.H. P.M. - - -

Gtr. 1: w/ Riff B
 Gtr. 3: w/ Riff B3 (2 times)

I don't have an - y place to go an - y - where.) _

I don't wan-na die, _ yeah. _

Gtr. 2
 End Riff B1
 Riff C
 Gtr. 5 (dist.)
 End Riff C

8 1 8 2 0 (0) 1 0 2 0 2

1. Interlude
Half-time feel
N.C.

Gtr. 3

Gsus2 D/F# F5

Gtr. 1 & 5

P.M. - - - - - 1

2.

Gtr.

End Riff D1

End Riff D

8

~~(b)~~

E5

8va

End Riff E

P.H.

(2)

But I'm still a - live. —

8va

loco

1/2

17 (17) 15 17 15 19 15 15 19 15 15 17 12 15 12 15 12 15 12 16 14 12 14 12 14

P.S.

2 5 2 1 1 2

Chorus

Gtr. 1: w/ Riff B (2 times)
Gtr. 2: w/ Riff B1
Gtr. 3: w/ Riff B2

E5

Gtr. 3: w/ Riff B3 (3 times)

(I don't have an - y place to go an - y - where. — You know I'm a - live. — I know I'm cra - zy, but I

But I'm still a - live. — You know I'm a - live. —

still like you there. — I don't have an - y place to go an - y - where. —

1. Gtr. 5: w/ Riff C

2.

I know I'm cra - zy, but I still like you there. — But I'm still a - live. — I don't wan - na die, —

still want you there.) —

Outro

Half-time feel

Gtr. 1: w/ Riff D (4 times)
Gtr. 5: w/ Riff D1 (3 times)

E5

Gtr. 3: tacet

yeah. —

Gtr. 6 (dist.)

mf

3 0 3 0 4 7 4 3

Gtr. 3

pp

0

You know I'm a - live. ___

Gtr. 6

(3) 4 7 4 3 3 4 7 (7) 7 (7) 9 11 12 (12) 9

12

You know I'm a - live. ___

Gtr. 5: w/ Riff E

fdbk. 3 8va w/ bar

(9) 7 8 9 11 12 (12) 9 22

-3 1/2

You know I'm a - live. ___

Gtr. 3

Gsus2 D/F# F5 Em7

Gtr. 6 tacet Gtr. 3 tacet

5 4 3

Gtrs. 1 & 5

P.M.

5 4 3 3 0 0 2 0 3 1

Can You Hear Them?

Words and Music by Marti Frederiksen, Ozzy Osbourne, Joe Holmes and Robert Trujillo

Intro

Half-time Shuffle feel ♩ = 133 (♩ = ♩³)

N.C.

(Bass & drums) **3**

Gtr. 1 (dist.)

Riff A

End Riff A

Gtr. 1: w/ Riff A (2 times)

Riff B

Gtr. 2 (dist.)

f

Riff III

Gtr. 3 (dist.)

mf

End Riff B

End Riff B1

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Verse

Gtr. 3 tacet
2nd time, Gtr. 2: w/ Rhy. Fig. 1
E5

1. You're so sick and tired of liv - ing, and so a -
2. Ten thou - sand mil - lion night - mares, temp - ta - tion

Gtr. 2

P.M. -

B5 Bb5 A5 G5 F5 E5

fraid by to the die. I've lived so man - y lives and
by the score. I used to get so high and

Rhy. Fig. 1

P.M. -

B5 Bb5 A5 G5 F5 E5

still I won - der why. The way the
still I want - ed more. You think my

End Rhy. Fig. 1 Riff C

P.M. -

world per - ceives me is not search the way I am.
time is wast - ed in search of who I am.

End Riff C

P.M. -

P.H. P.H. -

1/4

Pitches: Eb Db D

The one half thinks I'm cra - zy, the oth - er thinks I'm damned.
I tried so hard to kill the boy in - side the man.

Pre-Chorus

Bb5

C5

1., 3. I spent a long, — long time a — lone night in my room.
2. I spent a thou - sand years a one night in my room.

let ring — — — — — let ring — — — — —

Bb5

C5

I need your help — to get me
I've lived your so man - y lives and

let ring — — — — — let ring — — — — —

Chorus

Gtrs. 2 & 3: w/ Riffs B & B1

* E5

out of this gloom. — Can you hear them? —
that is my doom. —

Riff D
Gtr. 1

P.M. — — — — —

* Chord symbols reflect implied harmony.

All the voic - es in my head? — (They bring me Can you

End Riff D

P.M. — — — — —

[illegible]

Gtr. 4, w/ Riff E (2 times)

Badd4 Aadd9

al - ways thought I'd be — here — on my own. —

Badd4 Aadd9

Some - times when I'm down, — you come — and save me a - gain, and a - gain,

Gtr. 4 tacet C#5 B5 G#5 G5 F#5 E5 C#5 B5 G#5 G5 F#5 E5

and a - gain, and a - gain. —

Gtr. 4

6 0 6 7 6 0 6 7

6 7 5 6

Gtr. 2

p *f* P.M. - - P.M. - -

2 0 6 4 2 6 5 4 2 0 0 6 4 2 6 5 4 2 0 0

* Vol. swell

Guitar Solo

Gtr. 5 (dist.) C#5 B5 G#5 G5 F#5 E5 C#5 B5 G#5 G5 F# E5

f P.S. P.S.

1 1 1 1 5 6 7 5 1

2 2 2 2 (4) 7 7 (7) 7

X X

Gtr. 2

P.M. - - P.M. - -

6 4 6 5 4 2 0 0 6 4 3 2 1 0 0

C#5 B5 G# G F# E5 C#5 B5 G# G F# E5

1 1 1 1 P.S. w/ wah-wah w/ bar

7 9 7 9 (9) 9 (9) 9 9 11 11 (11) 9 8 (11) (9) 17

P.M. - - - P.M. - - -

Interlude

A tempo

Gtrs. 2 & 3: w/ Riffs B & B1

Gtr. 5 tacet

Gtr. 5 E5

9

* Pluck strings behind nut.

slight P.H. - - -

5 7 5 7 6 5 3 1

Verse

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1 tacet

Gtr. 2: w/ Riff C
B5 Bb5 A5 G5 F5 E5

Gtr. 1 3. I'll nev - er un - der - stand it, it makes no sense at all. Just look at

0

D.S. al Coda
(take 2nd ending)

what I've done, it's time to count the score.

Coda

E5

out.)

Gtrs. 1, 2 & 3

0

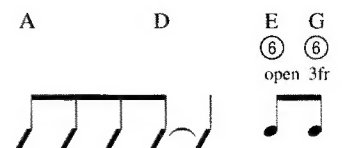
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

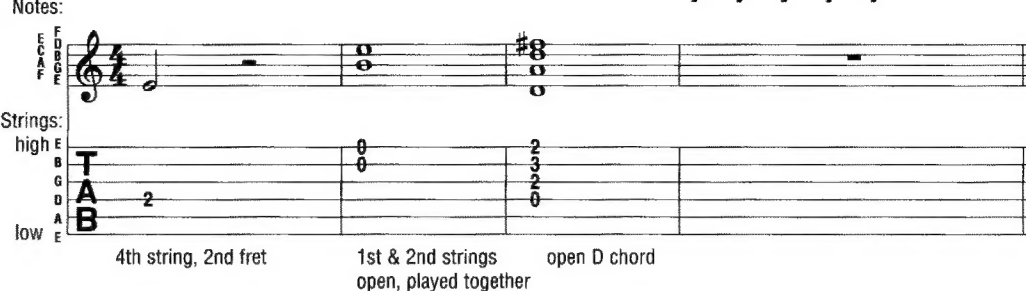
THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

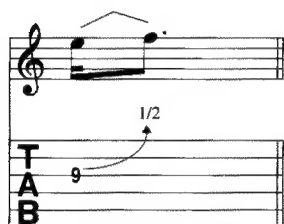
Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

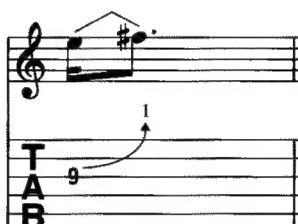


Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.



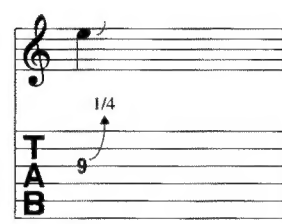
WHOLE-STEP BEND: Strike the note and bend up one step.



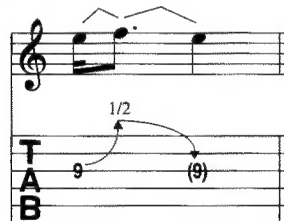
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



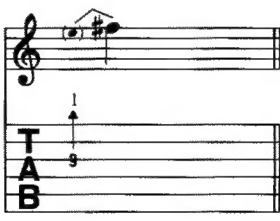
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



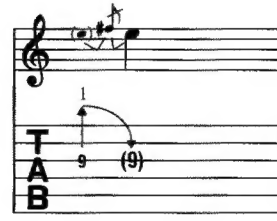
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



PRE-BEND: Bend the note as indicated, then strike it.




PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.



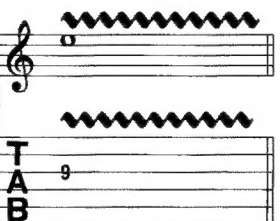
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



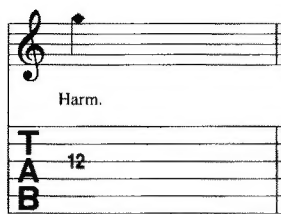
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



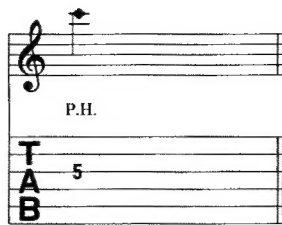
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



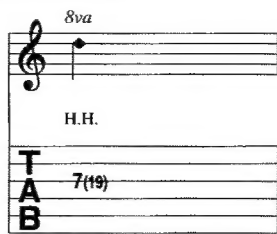
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



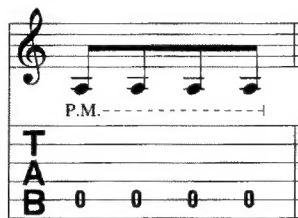
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



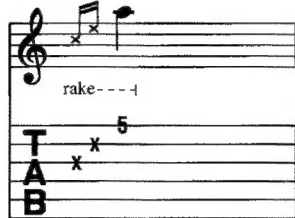
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



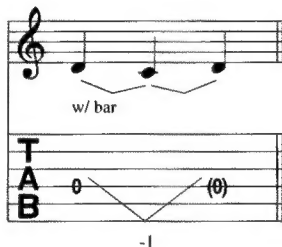
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



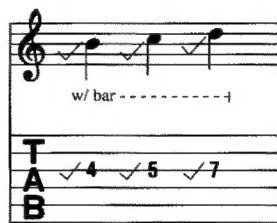
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



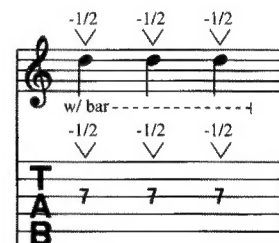
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "**To Coda**," then skip to the section labelled "**Coda**."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "**Fine**" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

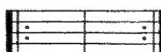
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

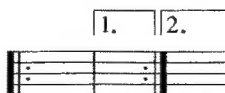
- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.




- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



**GETS ME THROUGH
FACING HELL
DREAMER
NO EASY WAY OUT
THAT I NEVER HAD
YOU KNOW . . . (PART 1)
JUNKIE
RUNNING OUT OF TIME
BLACK ILLUSION
ALIVE
CAN YOU HEAR THEM?**

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